

KERAMIC STUDIO

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SYRACUSE, NEW YORK

October 1921



HE industrial field is so insistently calling for good and original designs in every medium, and proving so receptive to the offerings of native talent in contradistinction to the search for foreign inspiration everywhere in evidence until lately, that it would seem our art students would turn more to the study of design, at least as a side partner of their painting efforts.

It takes many years to paint a picture worth selling; the field is full to overflowing, and there is already a superabundance of mediocre painters; whereas a course of four years in design, faithfully followed, is sure to bring at least a living wage. Genius is mostly "a capacity for taking infinite pains." With a love for things artistic, a willingness to work hard and eagerness to solve every problem that comes up, there is no reason why any person with average mentality should not learn to do creditable designing.

Keramic Studio aims to give inspiration to these students by showing what *has been* done, what *is being* done, and preparing them for the new movements which are still "in the Cap of the Gods." For success in industrial designing the first requisite is excellent technique. This, with a good working knowledge of Historic Ornament and of the modern types of design, will bring good wages, but of course the big prizes go to those who have developed originality, a new way of seeing a truth of Nature, a new combination of the elements of design already evolved.

Every normal child has a natural creative instinct which can be developed in time with patience and enthusiasm; this, it is the teacher's duty to guide to use. The child can easily be led to give rein to fancy, and, as he is not hampered by preconceived ideas of how things ought to look or how they have already been rendered, surprising results in the way of originality can often be obtained. The older student, having learned more of the material side of things, will find an original method of approach to a design problem, more difficult to obtain, but, with a resolute putting away of the material side of things and a conscious seeking of the spiritual meaning, he will seek symbolism rather than representation. Every obstacle can be cleared away and more interest be added to life, for there are uncounted delightful surprises hidden in the mind of the Infinite, if we learn to draw upon that unfailing source. The more the creative faculty is used, the more power of expression is given. Expression enlarges the channel into the original source and so, the more we give of our thoughts, the more we get. "To him that hath shall be given."

The simplest approach to the development of originality is to show the student a flower, leaf or other natural object, or perhaps a particularly interesting motif from either Historic Ornament, such as Coptic, Chinese, etc., or some fine modern thing; then remove it from sight and have him think clearly for a few moments, visualizing the object and especially the particular aspects appealing to him, then, with brush and India ink, on "bogus paper" or some cheap material, note down in as few strokes as possible the truths

he has gathered in regard to it. Do not let him "mess around," but give just the things that make up the *character* of the object.

Then he can be encouraged to elaborate on these notes for design units; guide him to select then, from a sheet of fanciful renderings of this motif, one of them, and arrange it for some definite purpose, the decoration of some simple object which he can carry out with a few inexpensive materials. This will serve to hold his interest and lead him to desire to do other and better things.

Never impose your own ideas of which rendering or arrangement is best, until you have exhausted every means to make him think, judge, select for himself. To quote Mr. Heckman: "Work from art to application." After creating a motif, rearrange it to fit the article to be decorated. Too often our craftworkers put the cart before the horse, thinking that the mere application of someone else's thought to a new medium or shape is originality. But even this is a step in advance of the china painter who so often complains that she cannot use a design because it is on a plate and she wants to decorate a cup and saucer.

This emphasis on originality does not mean to stop at the moment of creative inspiration, crudely and childishly expressed. One should be eager then to express one's idea in the best possible way. This can only be done by acquiring excellence in technique and the sure knowledge of the principles of good design.

The goal to attain then, if one wishes to be of that inner circle which does the fine things and earns the great rewards, is: first, originality of expression of a truth of Nature; second, irreproachable technique, not only in art, but in industry as well.

The work of the children of the Horace Mann School under the guidance of Mrs. Ruth Campbell, shown in this issue, is of particular interest as illustrating the natural originality of the untrained student. The results in this instance are really amazing. Note the particularly interesting color study of one of the class members.

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We very often receive letters from teachers or dealers asking us to mention in our editorial columns some special feature of their teaching or some special line of goods. This kind of information belongs to the advertising pages of the Magazine, not to the editorial pages, which must be devoted only to matters of general interest. It is not always easy to distinguish information which is of real general interest from information which only smacks of advertising, and it is inevitable that some of the things we publish, because they appear to us to be useful to all our subscribers, will at the same time, in the case of designs, for instance, advertise the work of the designer. So much the better for the designer who deserves that free advertising if the work is good.

In regard to photographs of work done in studios, etc., we must consider only whether or not this illustration of finished work will be of value to subscribers, will give them useful suggestions. For this reason it is very important that photographs should be taken by expert photographers, using special plates and screen, so as to keep values and to bring out all the details of the decoration.

KERAMIC STUDIO

MISS PAGE
MISS VAN NESS
MR. ZAPFMISS WARD
MR. ZAPF
MR. BOSHNAHIANMISS PAGE
MR. BOSHNAHIAN
MRS. STROUDMR. ZAPF
MR. BOSHNAHIAN
MISS PAGEMISS ROBINEAU
MISS PAGEMISS ANDREWS
MRS. SMITH
MISS PAGEMISS HOKE
MISS VAN NESS
MRS. SMITH

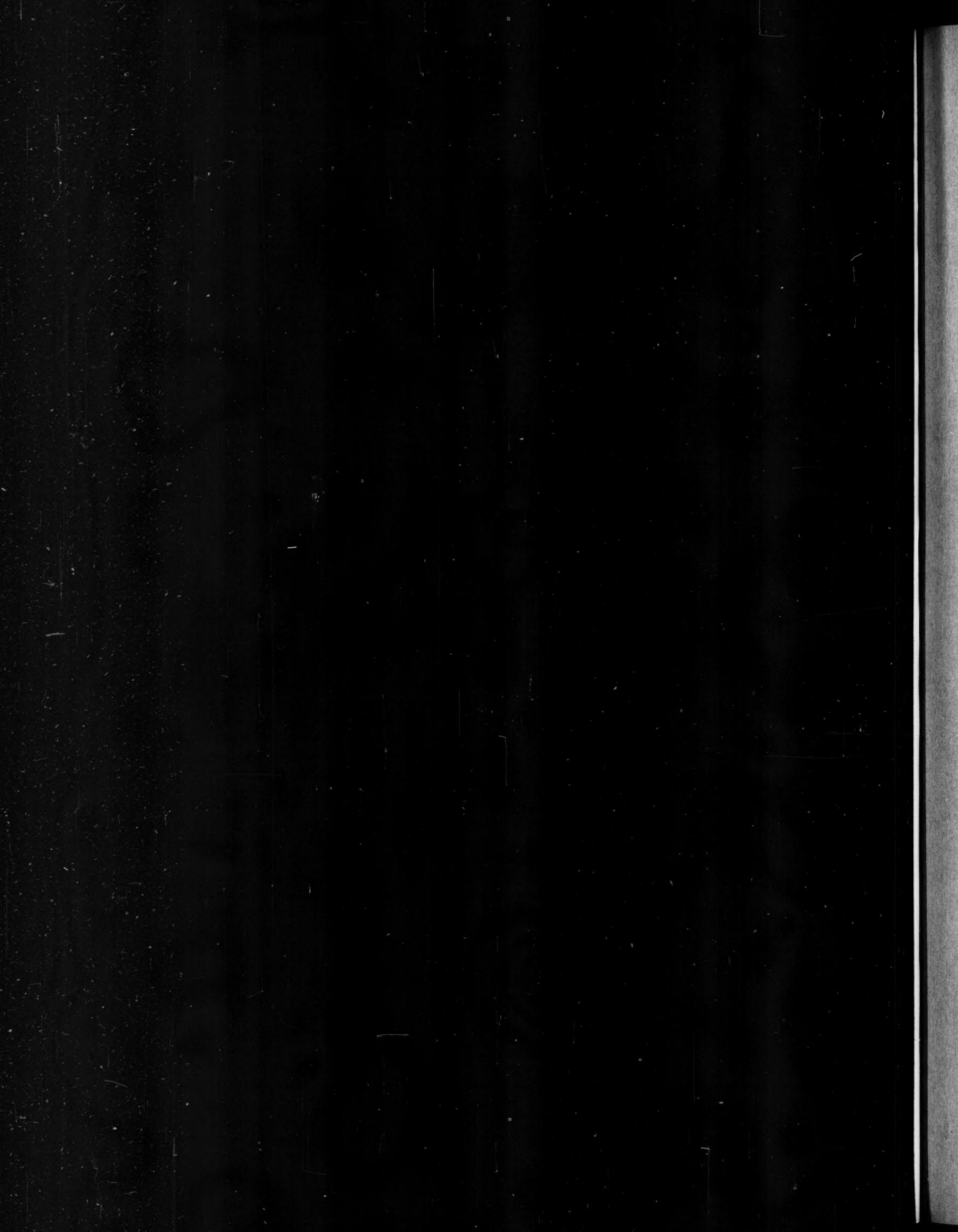
UNGLAZED POTTERY MADE BY STUDENTS OF THE SUMMER SCHOOL, OF SYRACUSE UNIVERSITY
MRS. A. A. ROBINEAU AND MRS. MARIE LOOMIS, INSTRUCTORS

MISS WARD
MISS ANDREWS
MISS GRAHAMMISS GRAHAM
MRS. SMITHMRS. HOKE
MISS GRAHAM
MRS. PORTERMRS. SMITH
MRS. PORTERMR. ZAPF
MR. BOSHNAHIAN
MRS. STROUD

GLAZED POTTERY BY STUDENTS IN THE SUMMER SCHOOL OF SYRACUSE UNIVERSITY
MRS. A. A. ROBINEAU AND MRS. MARIE LOOMIS, INSTRUCTORS

The bowl at the right of middle row is in pottery with a crackled white stannifer glaze and was decorated over glaze.



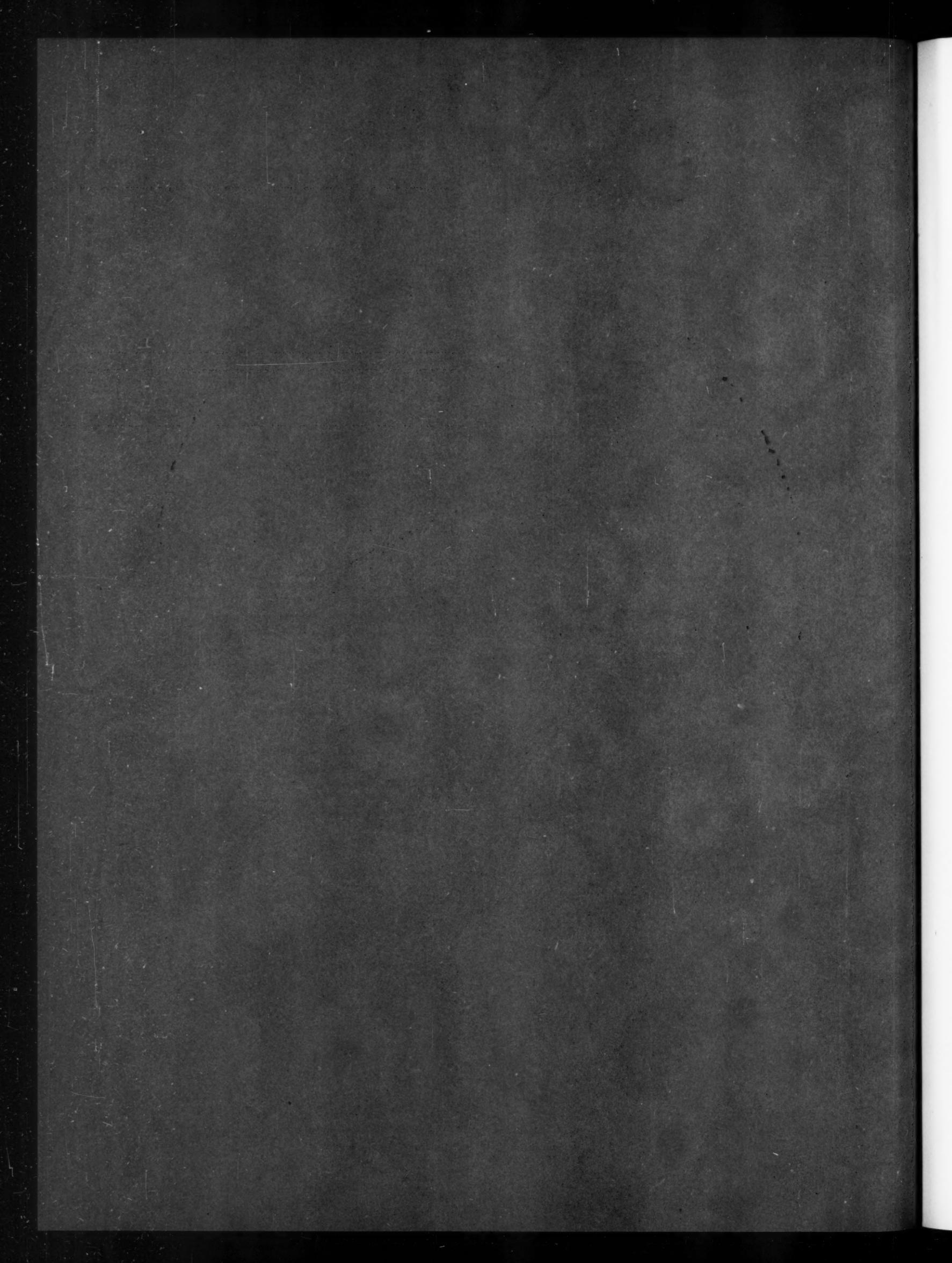




OCTOBER 1921
KERAMIC STUDIO

BROWN POTTERY PLATE—ANITA MOEHLER

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SYRACUSE, N.Y.





Anita Moehler



Elizabeth Warner



Eleanor Rich

FINISHED PLATES IN COPPER LUSTRE ON ORDINARY BROWN EARTHENWARE

ANIMAL PLATES

By Students of Mrs. Ruth Peters Campbell

Albert W. Heckman

CHILDREN'S work may lack the finish which comes from experience and developed skill but it is often full of freshness, directness, vigor and virility. When this freshness and vigor are combined with good art form, which the experienced art teacher is able to help the children to develop, we often get results that are surprisingly fine. It is easy enough to show students how to improve their drawing or to do part of it for them, but good ART instruction is more than that. One must give the children an idea of **WHAT** is good, **WHAT** they are capable of doing and **WHAT** is expected of them.

A great deal of illustrative material is not needed to stimulate the imagination of a child. Often a motif or two or a few reproductions of some good designs are sufficient. Nor does one need to force adult mannerisms on their workmanship to get designs which have fine art quality. We value children's work most when it is wholly their own, despite the fact that it may be deficient in its craftsmanship. All the work here is that of children who developed their own designs and applied them to plates without any added touches from their instructor, Mrs. Ruth Peters Campbell.

In starting this problem each student made a number of circles the size of the yellow-brown pottery plates that were bought to be decorated. This yellow-brown pottery is the common ware that is ordinarily used in the kitchen and it may be purchased in the most remote crockery store. In these circles, which the student made, designs were developed first in two values (see page 92), then in three values

(see page 93), and finally in color (see supplement). The best two value arrangement was traced on the plate and painted in with a very thin wash of copper lustre. Oil of Lavendar was used to thin the lustre, and where it was necessary a small piece of cotton on the end of a brush handle was dipped in wood alcohol and used to clean up rough edges and background spaces. A light firing of the plates was found to be very satisfactory.

The colored designs were not applied to plates. They could have been done, however, on this same ware with soft enamels. With older students, white china could have been used with enamels or lustres. The color supplement, for instance, could have been done in orange and deep red brown soft enamel on this yellow-brown ware. It could be done also on a belleek or china plate in orange and copper lustre. This would require an extra firing for a wash of yellow brown lustre to "fix" the orange lustre and to tone the plate.

Each of these plate designs is complete in itself. We do not care what particular kind of animal or bird is represented, nor did the Horace Mann students who made them care. We enjoy these arrangements just as they did, for the beauty that is in them irrespective of outside connection. Nothing else, save this beauty, was of importance to these students in making these designs and while they worked they put their whole life into them.

Would that we could work with the same avidity and would too that we could always work in the same spirit as these students who were fortunate in being under Mrs. Campbell's inspiring guidance, and make designs according to our own liking. Too often we are obliged to make that which we think may please someone else though it may not please us at all.



Dorothy Waugh



Jean Simpson



Minnie Mehl



DESIGNS BY PUPILS OF MRS. RUTH PETERS CAMPBELL, HORACE MANN SCHOOL, NEW YORK



Clara Steng
Jean Simpson

Eleanor Rich

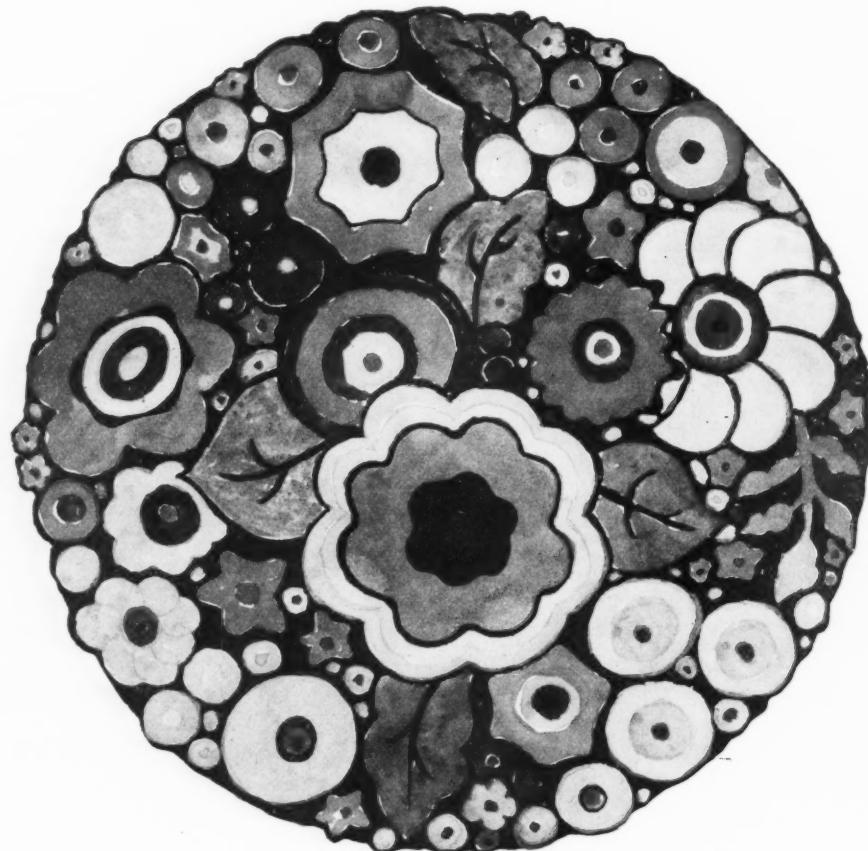
Eleanor Rich
Anita Moeller

DESIGNS BY PUPILS OF MRS. RUTH PETERS CAMPBELL, HORACE MANN SCHOOL, NEW YORK

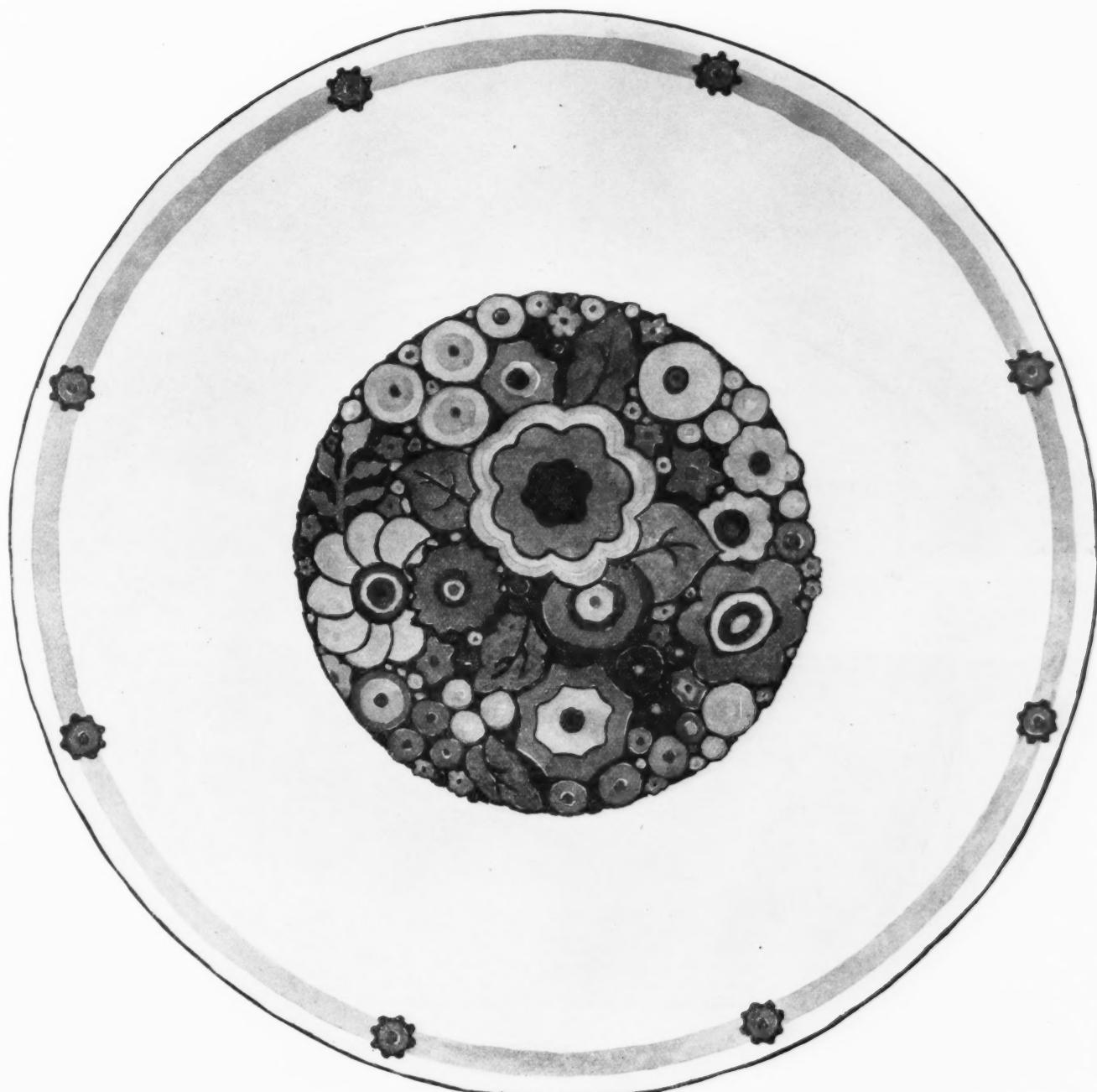


CUP AND SAUCER—JETTA EHLERS

Enamels—Rim, dotted band, larger flower at lower left Old Blue. Larger flower—Outer rim Grey Violet. Inside rim Pink. Small upper flower Yellow. Large upper flower Turquoise. Black on edge of saucer and cup and in centers of flowers.

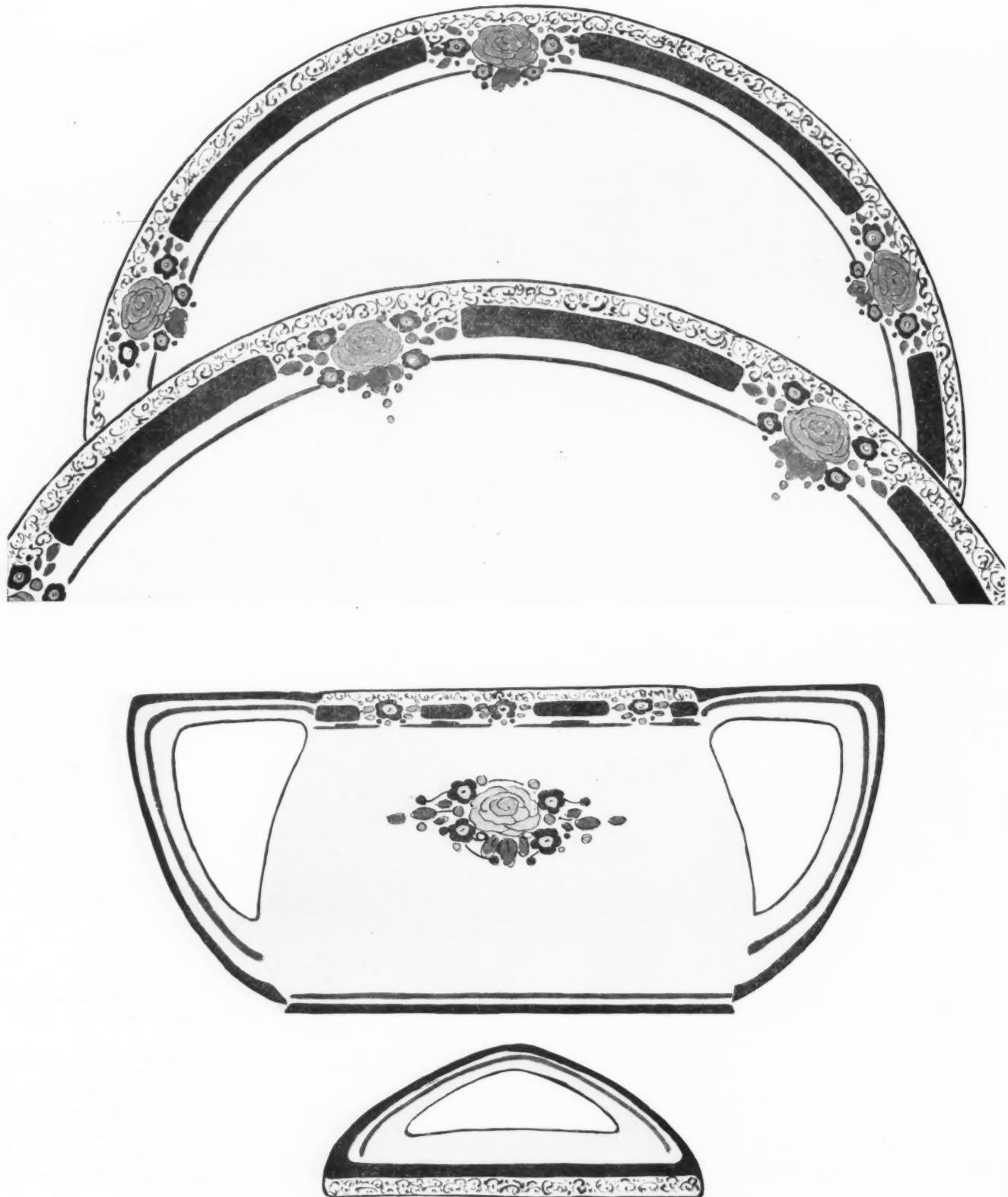


FULL SIZE CENTER OF CAKE PLATE—A. MOSLE



CAKE PLATE IN ENAMELS—A. MOSLE

Mason's Light Carmine, Sage Green, Orange Yellow, Red Violet, Vermilion, Black, Oriental Turquoise.



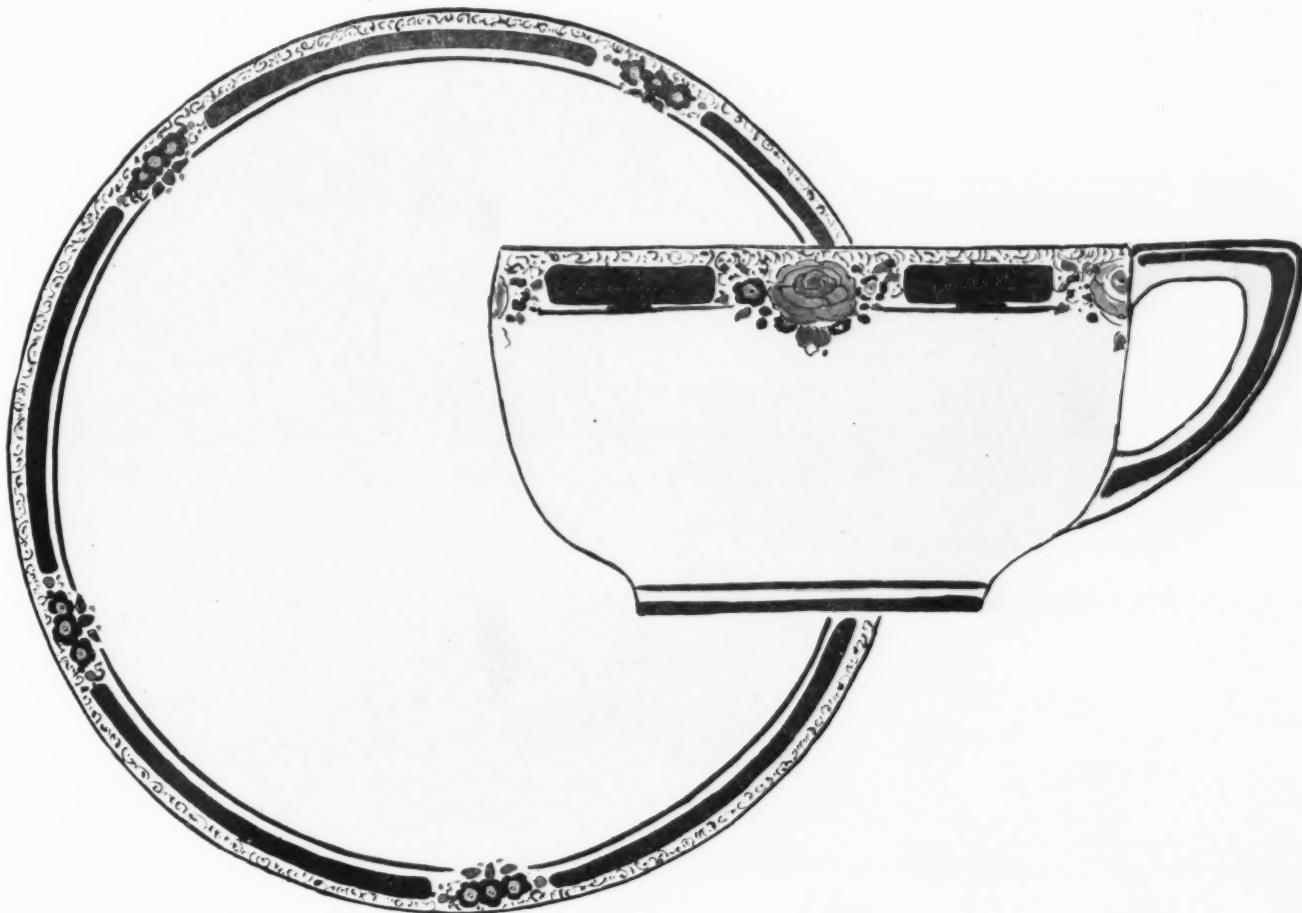
DONATELLI DINNER SET—K. E. CHERRY

Outside band and large rectangular ornaments in border Blue. Inside band and filigree ornaments in border Gold. Flowers in Yellow, Pink and Light Blue. Leaves Green.

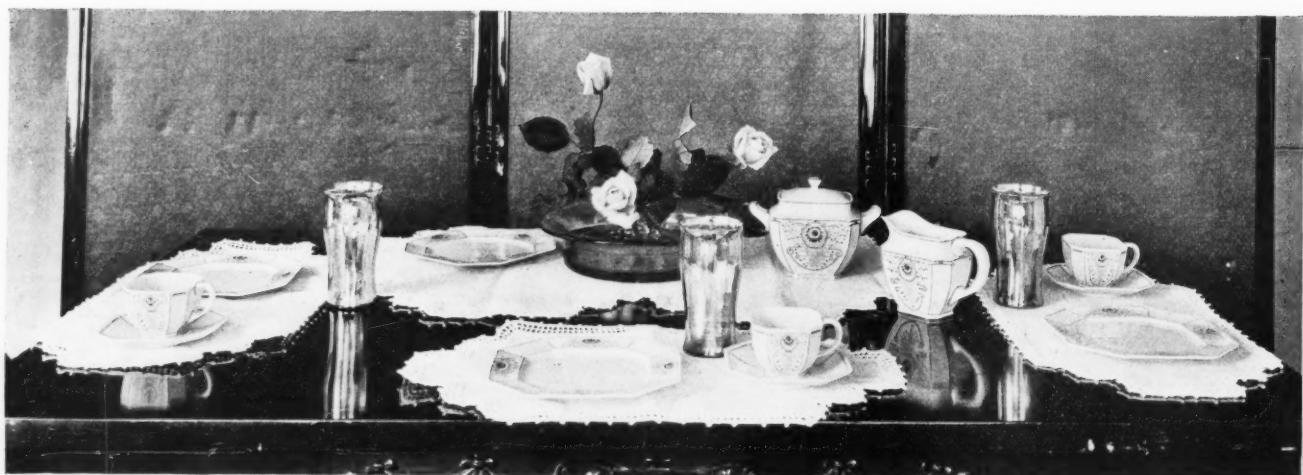
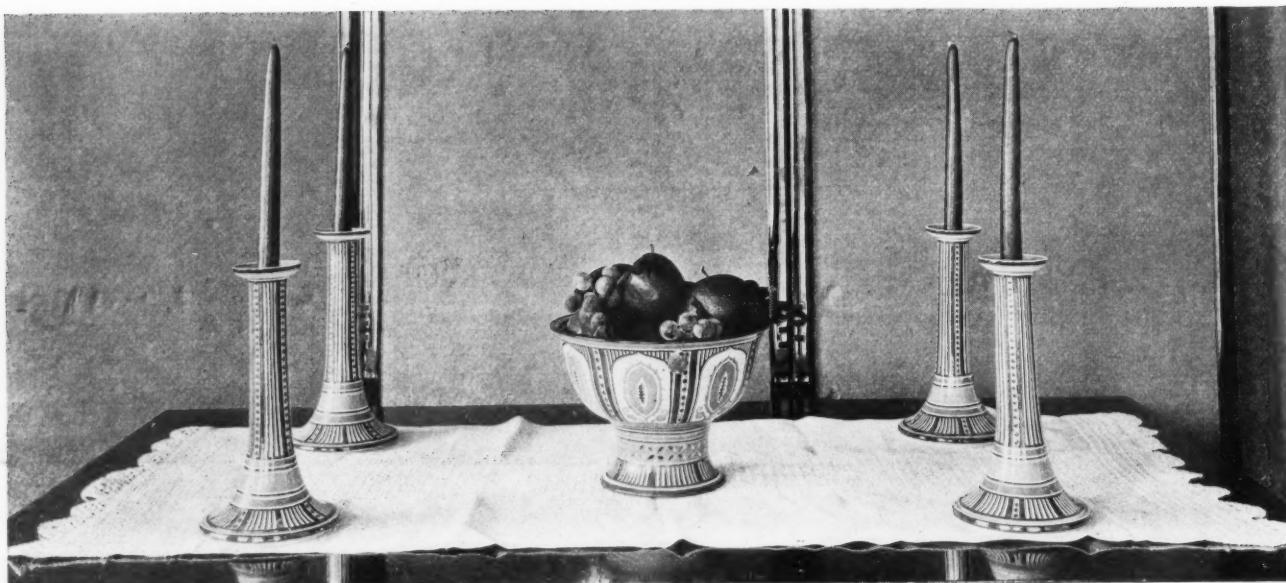


FLORENCE M. WOOD, KANE, PA.

Yellow orange ware—Decoration in Black with touches of Scarlet, Bright Blue and Green. Linens black with yellow bands. Flowers in colors used on china.



PART OF DONATELLI DINNER SET—KATHRYN E. CHERRY



Belleek set done in polychrome enamels. Linens, cream. Flower bowl and glasses, amber lustres. Flower, Ophelia rose.



FLORENCE M. WOOD, KANE, PA.



Design in dark blue. Linens oyster white with blue edge. Flower bowl yellow. Flowers daffodil.



Base—Yellow Brown lustre with design in Copper lustre.
Shade—Gold. Inner lining Orange and Gold. Fringe Gold.
Moss and tassels Black.

Base—Small circles Orange. Large motif Cadet Blue.
Connecting stem Night Blue.
Shade—Cadet Blue lined with gold. Fringe Blue and
Gold. Moss Blue.

FLORENCE M. WOOD, KANE, PA.



PLATE OR BOX COVER—IDA NOWELS COCHRAN

To be done in enamels or china paints. For enamels use Sky Blue and Navajo Blue for flowers. Apple Green for leaves. Austro Red for centers of flowers and lightest part of leaves. Darkest part of leaves Duck Green. Widest band Navajo Blue. Smaller bands Apple Green.



DESIGNS BY MRS. F. H. HANNEMAN (Pages 104, 106)

F. H. Hanneman

No. 1.—Radish or cooky tray.—Outline in black, put gold in bands and handles. Second fire. Tint the space between the medallion and the edge ivory. Flowers with pointed petals pink enamel. Rose in two shades of yellow enamel. Leaves meadow green. Berries lavender with red centers and Egyptian blue with orange centers. Butterfly painted in yellow, yellow brown, with edges in Sultan green—spots in yellow red. Gold dots in the background of the medallion. Retouch the gold bands.

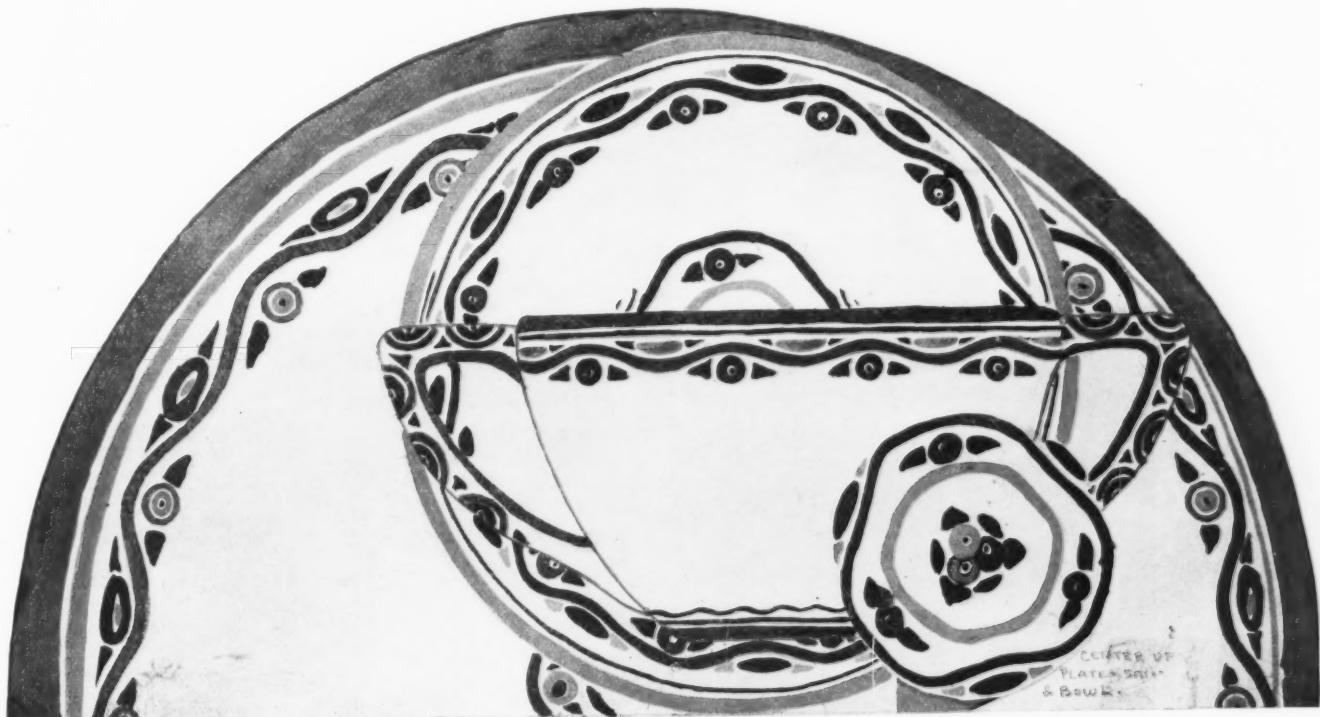
No. 2.—Square salt and pepper.—Black outline. Gold

top. Center flower two shades of pink. Other two lavender and yellow. Berries Egyptian blue with orange centers. Leaves grass green. Background ivory.

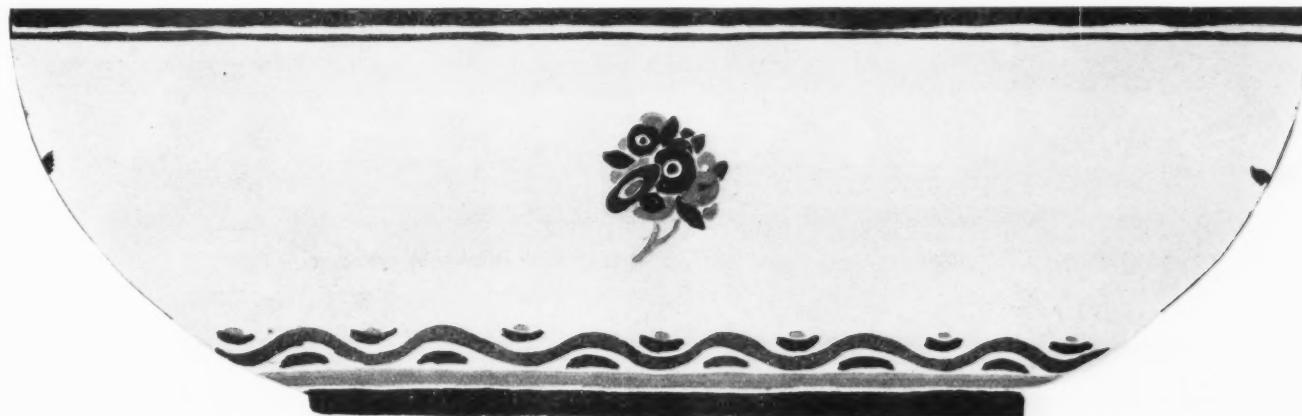
No. 3.—Daisy in yellows.—Berry deep turquoise, red center. Bell shaped flower, pink with yellow stamens. Leaves green.

No. 4.—Sugar and creamer.—Same treatment as No. 2.

No. 5.—Outline in black.—Gold or color in the outer and inner bands and bands connecting. Light gray tone, ivory. Dark gray spaces orange lustre or peacock blue and green. Black figure, black.

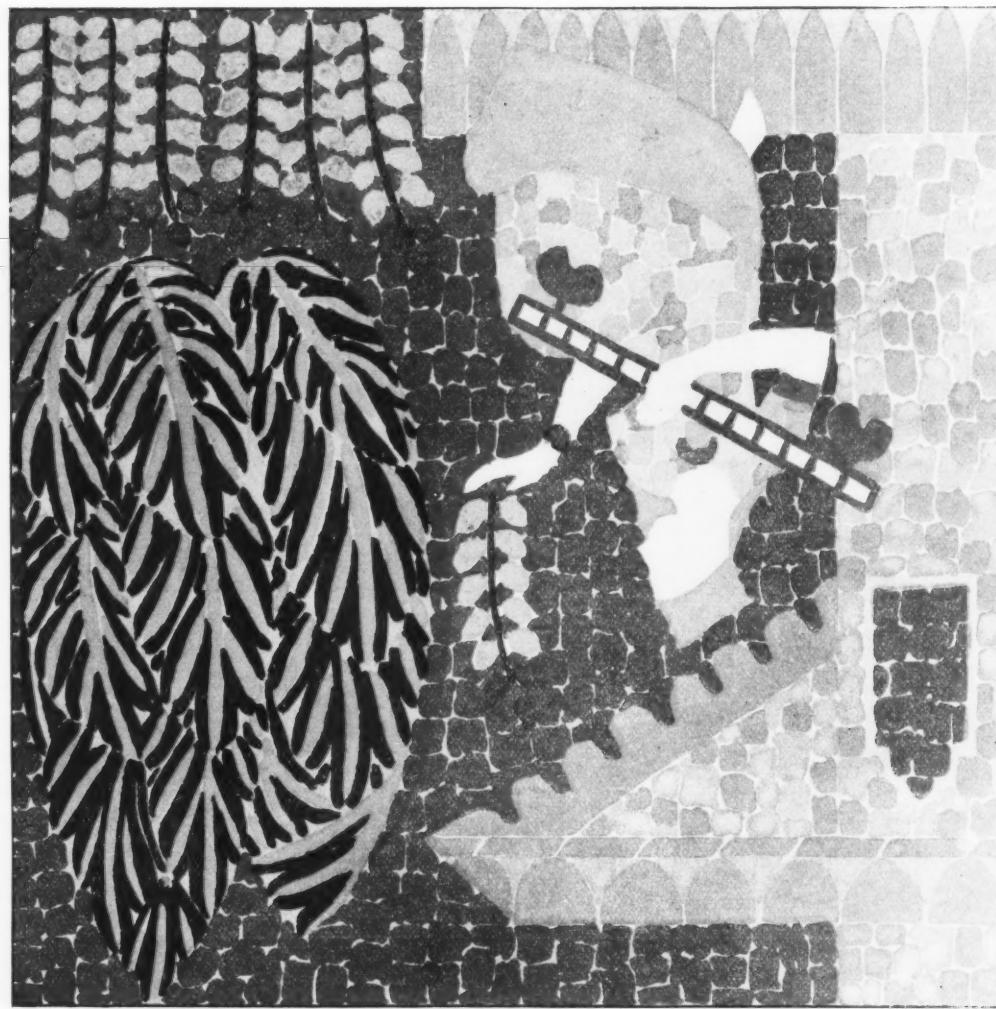


LUNCH SET—MARY JOHNSON



BOWL—MARY JOHNSON

Rim, Orange. Inner line, Jade Green. Wavy line, Yale Blue. Flowers above wave, Yellow with Violet centers. Leaves, Jade Green. The bunch of flowers combine all these colors. The same or a different scheme can be used for the other pieces. Center of bowl should have a bunch of flowers.



TILE—ANNA MOSLE

Tint tile Ivory and fire. Background spots, Dark Blue Green; darkest value Dark Olive Green. Leaves, skirt and head-dress greyed Jade Green. Dress spots, varying shades of Rose and Orange Rose. House, Dark Ivory and Grey Violet.



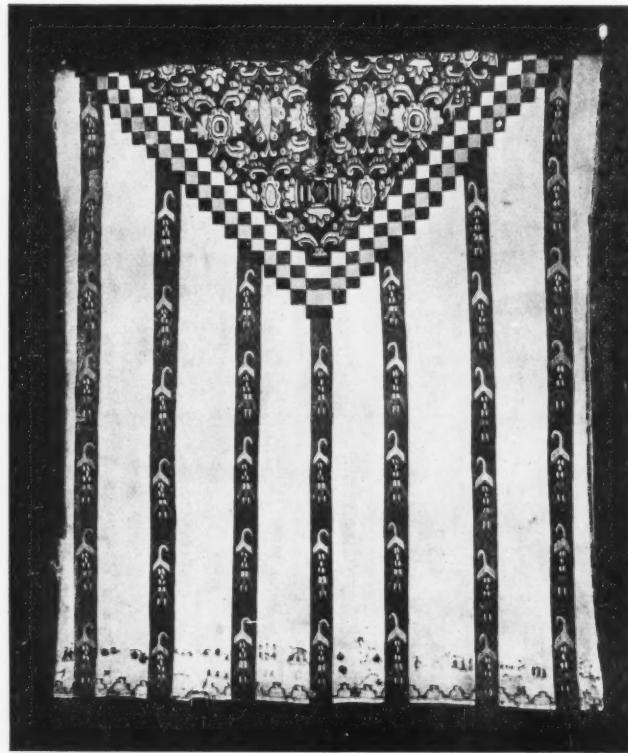
BREAKFAST SET—M. A. YEICH

To be painted with soft shades of lilac, light blue and apple green enamel. Use yellow for center of lilac flowers and orange for blue flowers.

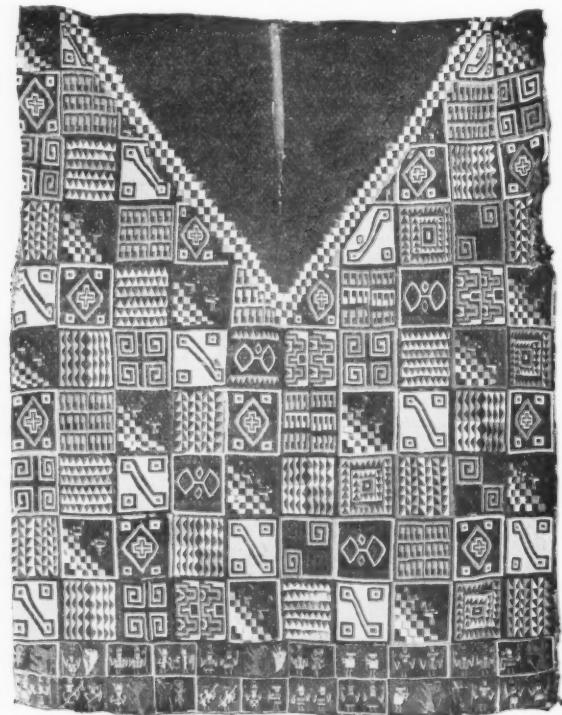


No. 5 OF DESIGNS BY MRS. F. H. HANNEMAN

(Treatment page 101)

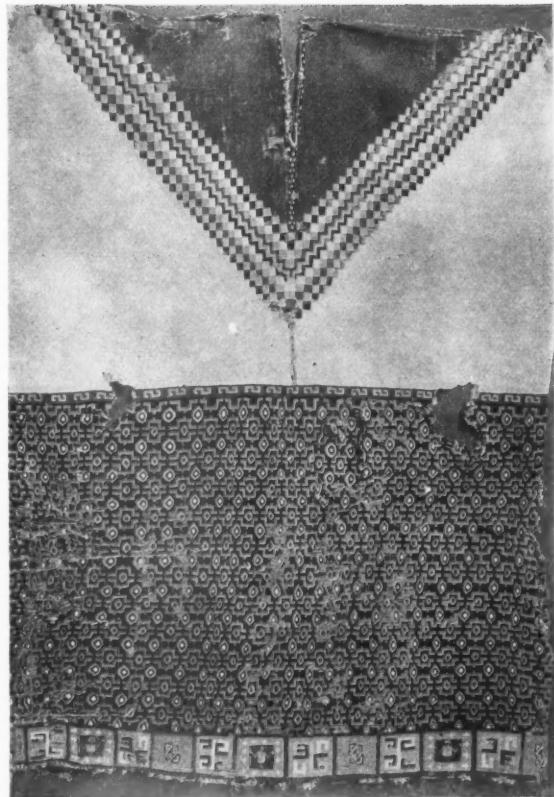


MODERN PONCHO—ISLAND OF TITICACA
Courtesy American Museum Natural History



TAPESTRY PONCHO—ISLAND OF TITICACA
Containing Silver Tinsel Yarn

PERUVIAN TEXTILES



INCA PONCHO, ISLAND OF TITICACA



TIAHUANIACO PONCHO



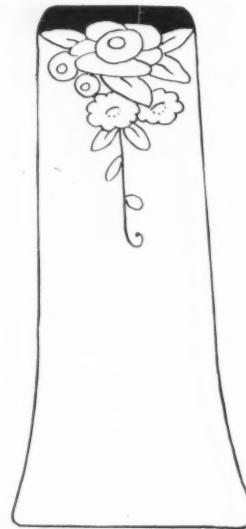
QUATERNAL PONCHO

PERUVIAN TEXTILES

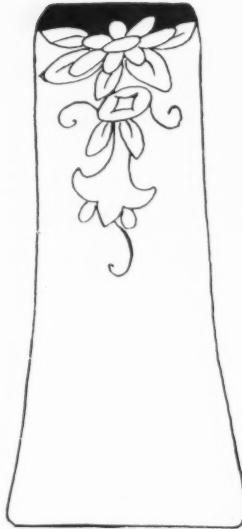
American Museum of Natural History



No. 1



No. 2



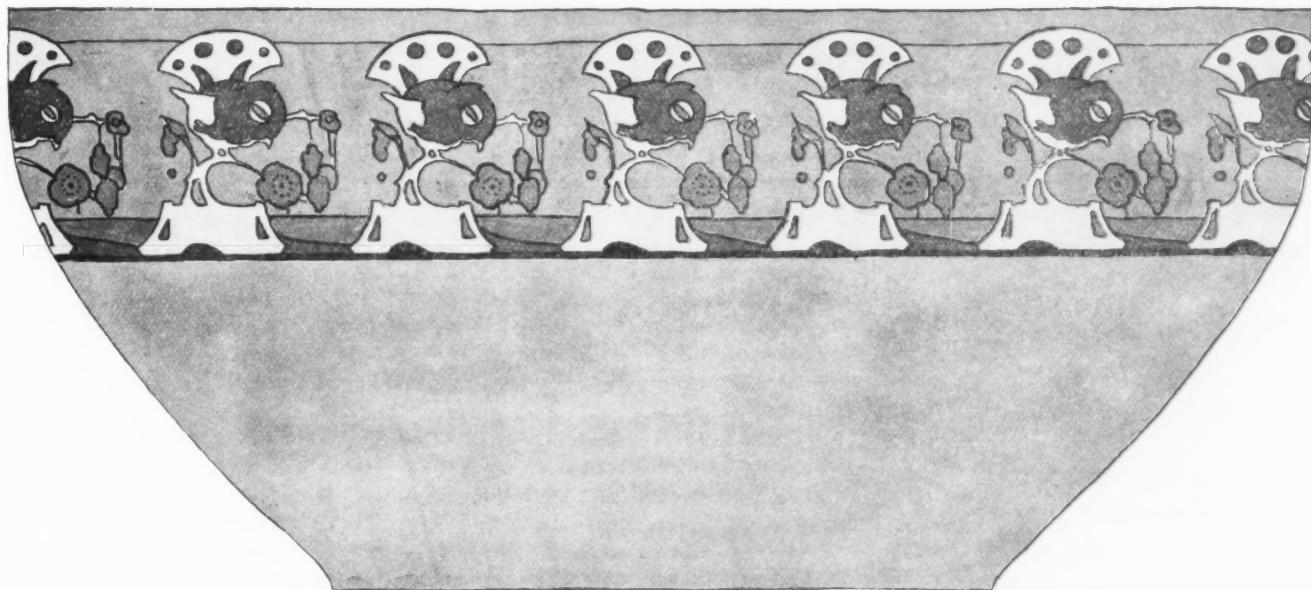
No. 3



No. 4

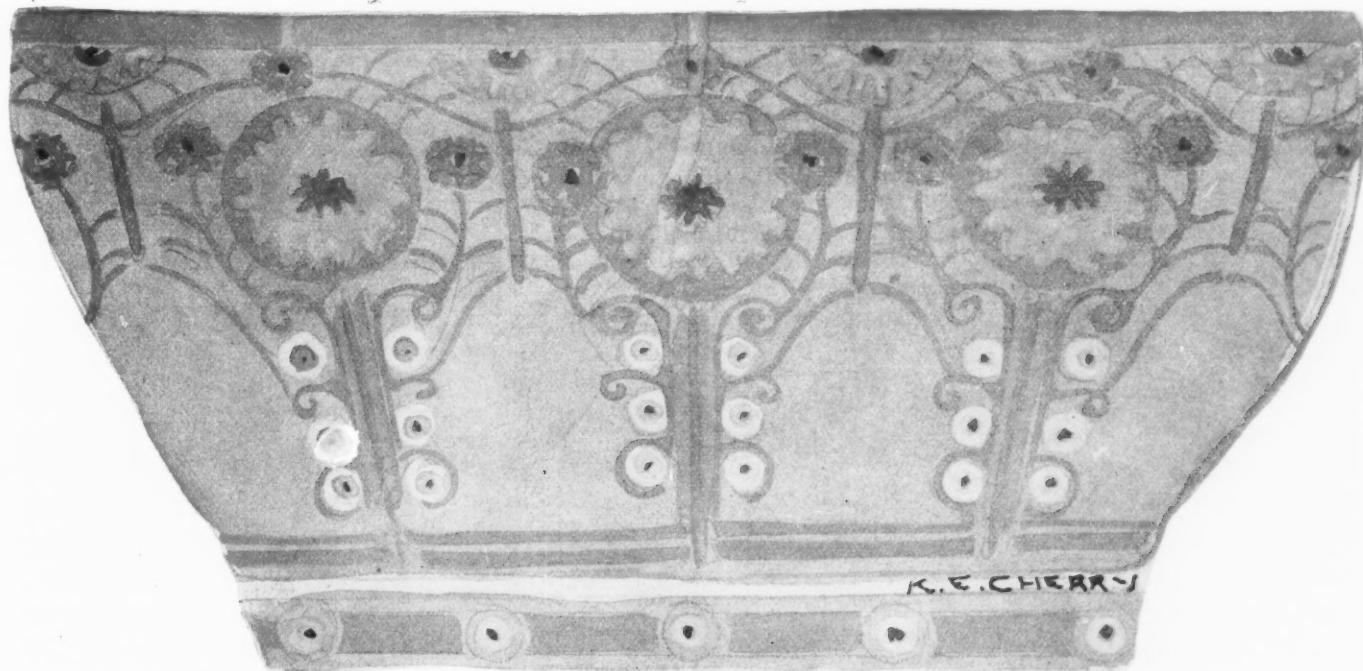
Designs by MRS. F. H. HANNEMAN

(Treatment page 101)



BIRD DESIGN FOR BELLEEK BOWL—ELISE JOHANN

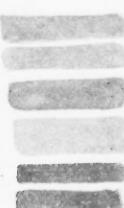
Border design outlined in black. Flower pot, branches and stems of tree and dark parts of bird in Deep Ultramarine enamel. Light part of bird, Emerald Green enamel. Black band in black enamel. Flowers in Orange and Orange Red. Center of bird's eye, Orange Red. Triangular space at bottom of design in Emerald Green enamel. Space just above it and holes in flower pot, Orange Red. The rest of the design in Orange Yellow. Rest of bowl Satsuma. To get right effect, blue must be quite dark and Orange Yellow quite light.



SATSUMA BOWL IN ENAMELS

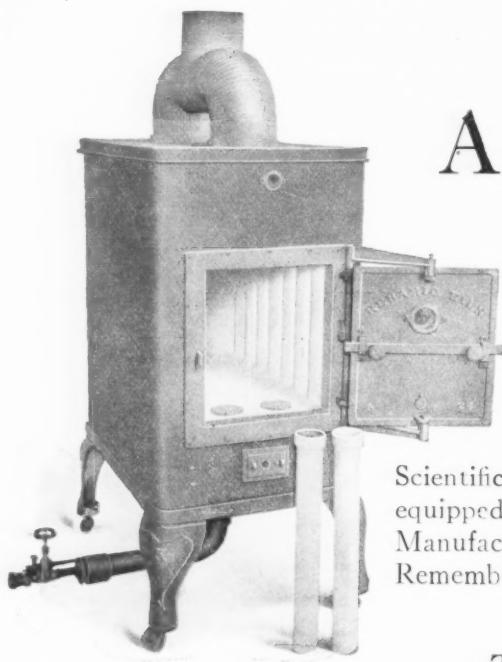
KATHRYN E. CHERRY

CENTER OF BOWL



Celtic Green.
Chinese Blue.
Jasmine.
Wistaria 1 part, White 1 part.
Scarlet.
Jasmine and a little Celtic.

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